



**STICKS AND STONES
MAY BREAK MY BONES
BUT WORDS WILL
NEVER HURT ME**



Chris Burden, *The Hard Push*. May 25, 1983,
UCLA, Bruin Walk Hill.
Relic: plywood, 9'4" diameter, 4' wide

SUMMER SHOW



A.I.R. CLAREMONT GRADUATE SCHOOL

CBTV MARCH 24-28

CHRIS BURDEN

COLIN CAMPBELL

VIDEO APRIL 21-25

LIBRARY

FEB 24 1984

LOS ANGELES COUNTY
MUSEUM OF ART

CALL FOR EVENTS & INFORMATION
714-621-8071
MON-FRI 9-5

FUNDED IN PART BY N.E.A.

THE SAILING DESTROYER

CHRIS BURDEN

HMS CAVALIER, RIVER TYNE



NO TICKEE
NO WASHEE

Chris Burden B-CAR

ONE-MAN



13 OCTOBER THROUGH 18 NOVEMBER, 1989

CHRIS
BURDEN

PREVIEW THURSDAY OCTOBER 12, 6-8 PM.

K E N T

EAST 57 STREET NEW YORK TEL (212) 980 9696

國立中央圖書館 1421

ILC#1191
PA141X

OCTOBER 1971

11 Sep 1964
A. T. R. 17[illegible]

A black and white photograph of a large, open field with scattered trees and a line of trees in the distance. The field is mostly empty, with some small trees and bushes scattered throughout. The sky is bright and clear. The overall scene is a wide, open landscape.




CHRIS BURDEN

FEBRUARY 16-MARCH 9

HANNAH WILKE

MARCH 16-30

**RONALD FELDMAN FINE ARTS
33 EAST 74 NEW YORK 10021**



In keeping with the Bicentennial spirit, the post-Watergate mood, and the new atmosphere on Capitol Hill, **Chris Burden** wishes to be the first artist to publicly make a **full financial disclosure.**

September 20-October 8, 1977

LIBRARY
APR 13 1984

LOS ANGELES
MUSEUM OF ART

**Jan Baum - Iris Silverman
Gallery**

8225 Santa Monica Boulevard
Los Angeles, California 90046
(213) 656-8225



CHRIS BURDEN

A Twenty-Year Survey

The Exhibition:

Relics from the Performances
Assemblages, Collages, Prints and Drawings
Art and Technology works
Planes, Ships and Subs
Installations
Film, Videos and TV Ads*

Lectures:

Sunday, April 24
2:30 p.m. Howard Singerman
4:00 p.m. Chris Burden
Reception Immediately Following

Seating is limited. Call for ticket information and reservations.

Daily Schedule of Events:

The Big Wheel is started at 10 a.m. and 1 p.m.

Speed of Light Machine and **C.B.T.V.** are demonstrated once every hour on the half hour.

The film **Beam Drop**, 1984 (6 minutes) is shown once every hour on the hour.

The following videos run continuously:

The Big Wrench, 1979, 15 minutes

Fire by Friction, 1982, 2 minutes

Weapons, 1983, 2 minutes

Chris Burden Documentary, 1988 (produced by NHAM with Media Art Services and Remote Reports), 10 minutes

* See Chris Burden's video **Poem for LA** on the David Letterman Show on Channel 4, Friday, April 15 and Friday, April 22 at 12:30 a.m.

Watch for **Chris Burden Promo** on other local T.V. channels.

NEWPORT HARBOR ART MUSEUM

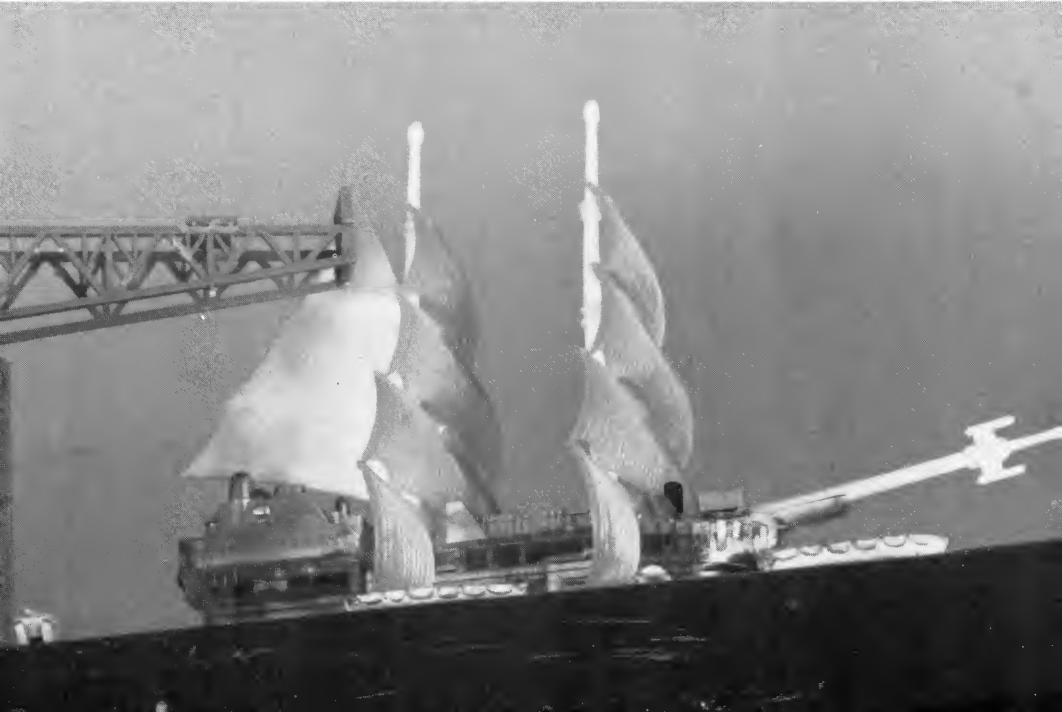
552 S. Street, Newport Beach, California 92660 (714) 750-1100

CHRIS BURDEN

6 Warships
Some Lucky Subs
The Frictionless Sled
The Speed of Light Machine
Cost Effective Micro Weaponry That Work

January 7 - February 4
Opening Jan 7 3-5

Rosamund Felsen Gallery
669 N. La Cienega Blvd., Los Angeles, CA 90069 (213) 652-9172



M I K E K E L L E Y

VINTAGE WORKS: 1979 - 1986

C H R I S B U R D E N

"THE SEXTOWER" AND OTHER PROPOSALS

MARCH 21 - APRIL 18, 1987

OPENING MARCH 21 3-5

ROSAMUND FELSEN GALLERY 669 N LA CIENEGA BL L.A. 90069 213 652 - 9172

**THE WORLD BELONGS
TO THOSE OF US
STILL WILLING TO
GET OUR HANDS DIRTY***



THE BIG WHEEL



DEVIL DRAWINGS



SCULPTURES

CHRIS BURDEN

OCT 9-NOV 3, 1979

LIBRARY
DEC 13 1979
LOS ANGELES COUNTY
DEPARTMENT OF ART

669 N. LA CIENEGA BLVD. LOS ANGELES, CA 90069 213 652 9172

ROSAMUND FELSEN GALLERY

CHRIS BURDEN

NEWSPACE IS NOW SHOWING A SET OF PRINTS
EXECUTED BY CHRIS BURDEN AT CIRRUS EDITIONS
IN 1973. THE PRINTS WERE PUBLISHED BY THE
NEWSPACE GALLERY AND MAY BE SEEN THROUGH
THE MONTH OF DECEMBER.

GALLERY HOURS : WEDNESDAY THRU SATURDAY 12-6
AND BY APPOINTMENT

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA
DEC 28 1973

1535 b monrovia avenue, newport beach, calif. 714 645 7017

CHRIS BUR LAURIE AN SAN FRAN

800 CHESTNUT STREET

ADVANCE TICKETS AVAILABLE IN THE EMANUEL

Downtown

CHRIS BURDEN

THE BIG WHEEL

DEVIL DRAWINGS

SCULPTURES

LIBRARY

AUG 1 1980

LOS ANGELES COUNTY
MUSEUM OF ART

Opens February 16

RONALD FELDMAN FINE ARTS 351 WEST BROADWAY NEW YORK

ground floor near northeast corner of Broome Street • Tuesday through Saturday • 11:30 to 5:30



GALLERY

CA

DECEMBER 1-DECEMBER 23, 1989

CHRIS BURDEN

"SAMSON"

IN COOPERATION WITH KENT FINE ART
OPENING RECEPTION DECEMBER 2, 6-8 PM

70 Lafayette St. New York 212 431 4774

CHRIS BURDEN

SELECTED WORKS

October 19 – November 23, 1996

**TANYA
BONAKDAR
GALLERY**

130 PRINCE STREET NEW YORK, NY 10012
TEL 212 925-8035 FAX 212 925-8369



Chris Burden

at the gallery

february 8 - march 1, 1975

videotape premiere

selections 1971-74

opens march 8

Ronald Feldman Fine Arts
33 east 74 street, new york

BUTTER

Throttle

NOTE NO SPRING ON THROTTLE

↑ up: off IDLE
↓ MAX

Clutch FORWARD

NEUTRAL
NOT ENGAGED
TO MOTOR

↓
REVERSE



shift

2-
NEUTRAL
1

USE
but do NOT
TRUST

USE
WHILE
ROLLING
& RUNNING

DIESEL FUEL CAP

MAK, Vienna,
invites you to the opening
of the exhibition

Wir bitten
zur Eröffnung der Ausstellung

CHRIS BURDEN BEYOND THE LIMITS

Machines & Models. Power, Time, Distance

CHRIS BURDEN JENSEITS DER GRENZEN

Maschinen & Modelle. Macht, Zeit, Distanz

Tuesday, 27th February, 1996, 8 p.m.

Opening address: Peter Noever, MAK

Introduction: Chris Burden

MAK-Austrian Museum
of Applied Arts
Exhibition Hall

Weiskirchnerstraße 3, Vienna 1
Tel.: 1/711 36

Exhibition: 28. 2.-4. 8. 1996
Tue-Sun 10 a.m.-6 p.m., Thurs 10 a.m.-9 p.m.
closed on Mondays

Accompanying the exhibition a catalogue is
published by Cantz Verlag, Stuttgart,
(english/german, approx. 200 pages,
200 illustrations, 20 in color)

Dienstag, 27. 2. 1996, 20.00 Uhr

Begrüßung: Peter Noever, MAK

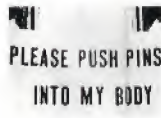
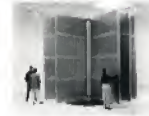
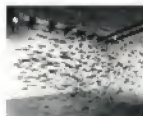
Einleitende Worte: Chris Burden

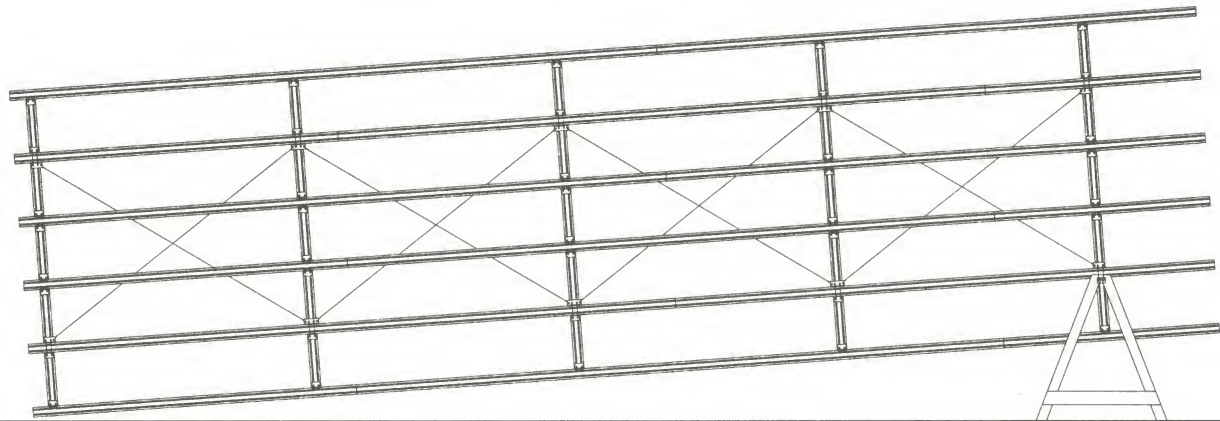
MAK-Österreichisches Museum
für angewandte Kunst
Ausstellungshalle

Weiskirchnerstraße 3, Wien 1
Tel.: 1/711 36

Dauer der Ausstellung: 28. 2.-4. 8. 1996
Di-So 10.00-18.00 Uhr, Do 10.00-21.00 Uhr
Mo geschlossen

Zur Ausstellung erscheint im
Cantz Verlag, Stuttgart, ein Katalog
(englisch/deutsch, ca. 200 Seiten,
200 Abbildungen, davon 20 in Farbe)





**PLEASE JOIN CHRIS BURDEN
AND GAGOSIAN GALLERY
FOR THE OPENING AND PRIVATE DINNER
IN HONOR OF**

**CHRIS BURDEN
*BRIDGES & BULLETS***

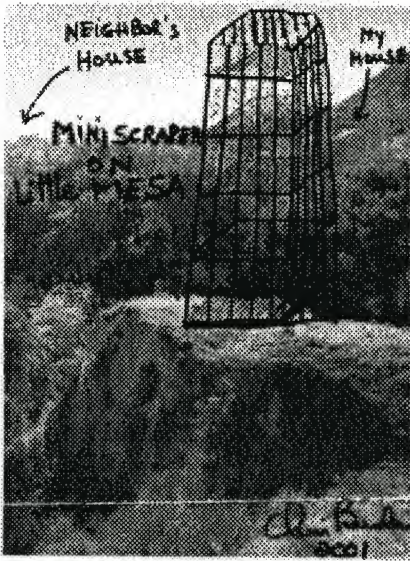
THURSDAY JULY 10, 2003

**GAGOSIAN GALLERY
456 NORTH CAMDEN DRIVE
6 – 9 PM**

**LUCY'S EL ADOBE
5536 MELROSE AVENUE
8:30 PM**

**R.S.V.P. LAUREN AT 310 271.9400 OR
LAUREN@GAGOSIAN.COM**

PARKING AT LUCY'S EL ADOBE



Chris Burden, *Mini Scraper On Little Mesa*, 2003
 Four-color offset print on embossed metal, 35 x 28 inches

New Limited-Edition Multiple By Artist Chris Burden

Mini Scraper On Little Mesa, 2003
 Four-color offset print on embossed metal
 35 x 28 inches
 Edition of 100
 \$800 each.

Published by Contemporary Editions Los Angeles

Proceeds support the programs of
 Los Angeles Contemporary Exhibitions

Press Contact: Julie Deamer, 323.957.1777 x 17

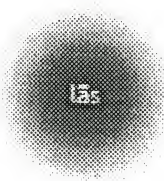
LOS ANGELES, September 2003 - A new edition by internationally renowned artist Chris Burden has been released by Contemporary Editions Los Angeles, the publishing program of Los Angeles Contemporary Exhibitions. The edition, entitled *Mini Scraper On Little Mesa*, relates both formally and conceptually to *Small Skyscraper*, a sculpture produced by Los Angeles Contemporary Exhibitions and presented in its galleries 1 May - 27 July 2003. The edition is derived from one of Burden's *Sitepossibility* drawings, a series that depicts the small skyscraper in various locations on Burden's property in Topanga Canyon. The image of the skyscraper is embossed and, as such, is raised from the landscape around it. The skyscraper is further distinguished from the landscape, which appears in a range of blacks and grays, by the use of color; the floors of the skyscraper appear in green, and the glass of its windows in blue.

Small Skyscraper, both a sculpture and a proposed domestic retreat that pushes the physical and legal parameters of architectural construction, was designed to evade Los Angeles County building codes by strictly adhering to a literal application of County spatial requirements. The first public component of this project - its horizontal presentation at Los Angeles Contemporary Exhibitions - has been realized. In Spring 2004, *Small Skyscraper* will be constructed in vertical orientation outdoors on Burden's property in Topanga Canyon. A subsequent publication will document this project's organic development from its drawing and planning stages to its material realization.

Well-known for creating work that is challenging, provocative, and even dangerous, Chris Burden has been exhibited nationally and internationally since 1971. Most recently his work appeared in a solo show titled "Bridges and Bullets" at Gagosian Gallery, Beverly Hills. He is currently a professor and Head of New Media at the University of California, Los Angeles.

Contemporary Editions Los Angeles is a publishing venture of *Los Angeles Contemporary Exhibitions*, a non-profit visual arts center dedicated to introducing cutting-edge contemporary art programs to the public. All proceeds from the sale of the editions will be applied to fund the art programming of *Los Angeles Contemporary Exhibitions*.

Contemporary Editions Los Angeles has produced limited editions by the following artists: Kevin Appel, John Baldessari, Evan Holloway, Martin Kersels, Sharon Lockhart, Paul McCarthy, Laura Owens, Jorge Pardo, Raymond Pettibon, and James Welling. For sales, consignment opportunities, or images please contact Julie Deamer at 323.957.1777 x 17.



BOARD OF DIRECTORS:

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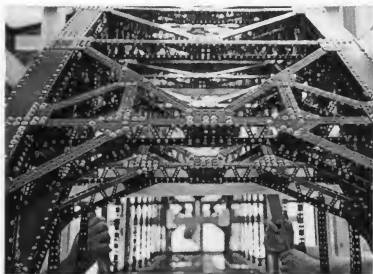
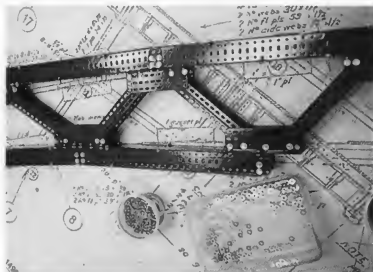
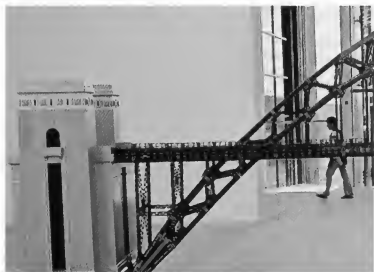
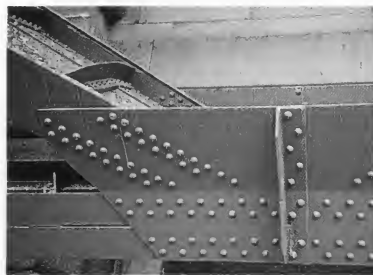
YANKEE INGENUITY

paid for by Chris Burden-artist

© 1976



CHRIS BURDEN



CHRIS BURDEN

JANUARY 20 - FEBRUARY 28, 2004

OPENING RECEPTION: TUESDAY, JANUARY 20TH, 6-8 PM

GAGOSIAN GALLERY

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WWW.GAGOSIAN.COM



ONE-MAN

CHRIS BURDEN NOV 12 8 PM AT MIZUNO

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

NOV 17 1972

POEM FOR L.A.

June 23-27, 1975

CHANNEL 9 — KHJ

Monday	4:30 P.M.-6:00 P.M. (12 times) 11:00 P.M.-1:00 A.M. (3)
Tuesday	11:00 P.M.-1:00 A.M. (3)
Wednesday	11:00 P.M.-1:00 A.M. (3)
Thursday	11:00 P.M.-1:00 A.M. (3)

CHANNEL 5 — KTLA

Monday	11:30 P.M.-1:00 A.M. (9 times)
Tuesday	11:30 P.M.-1:00 A.M. (9)
Wednesday	11:30 P.M.-1:00 A.M. (9)
Friday	11:30 P.M.-1:00 A.M. (9)

CHRIS BURDEN

LILCARR

JUL 11 1975

LOS ANGELES COUNTY
JUL 11 1975

CHRIS BURDEN

Devil Drawings

MAY 20 - JUNE 17, 1989

CHRISTINE BURGIN GALLERY

270 LAFAYETTE STREET

NEW YORK NY 10012 212/219 8379

CHRIS BURDEN

"THE AMERICAN SUBMARINE IN EDITION"

NOVEMBER 14 - DECEMBER 23

OPENING RECEPTION 6 TO 8 PM NOVEMBER 14

PRODUCED BY NEW CITY EDITIONS, VENICE, CALIFORNIA

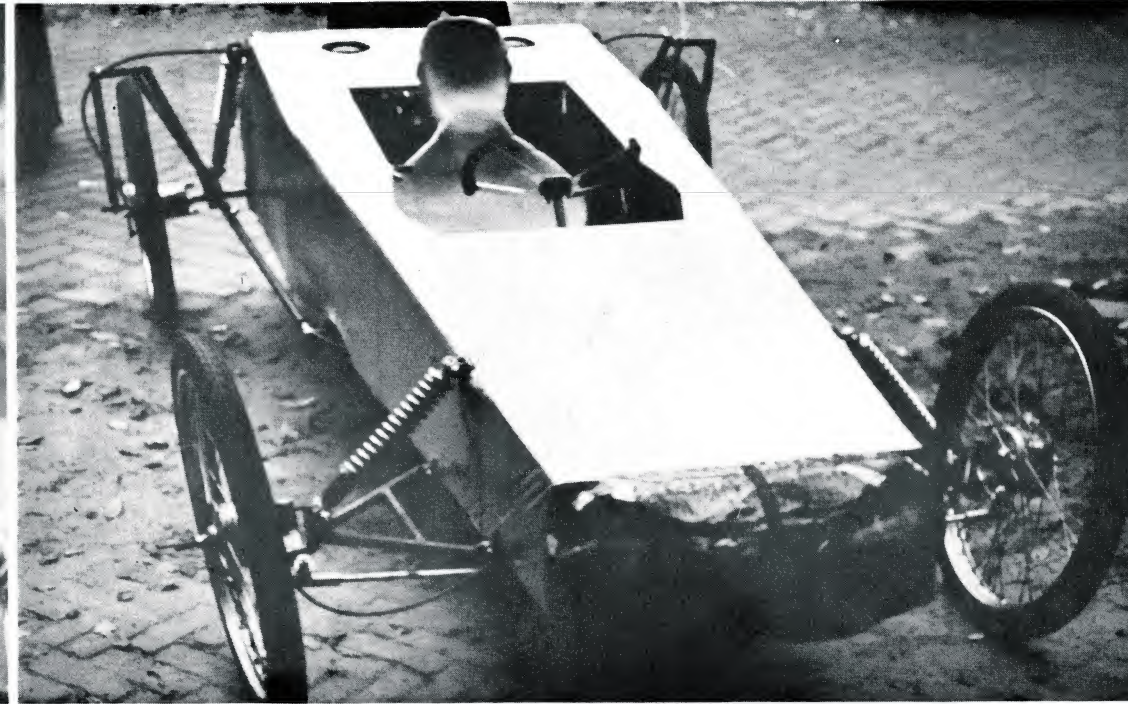
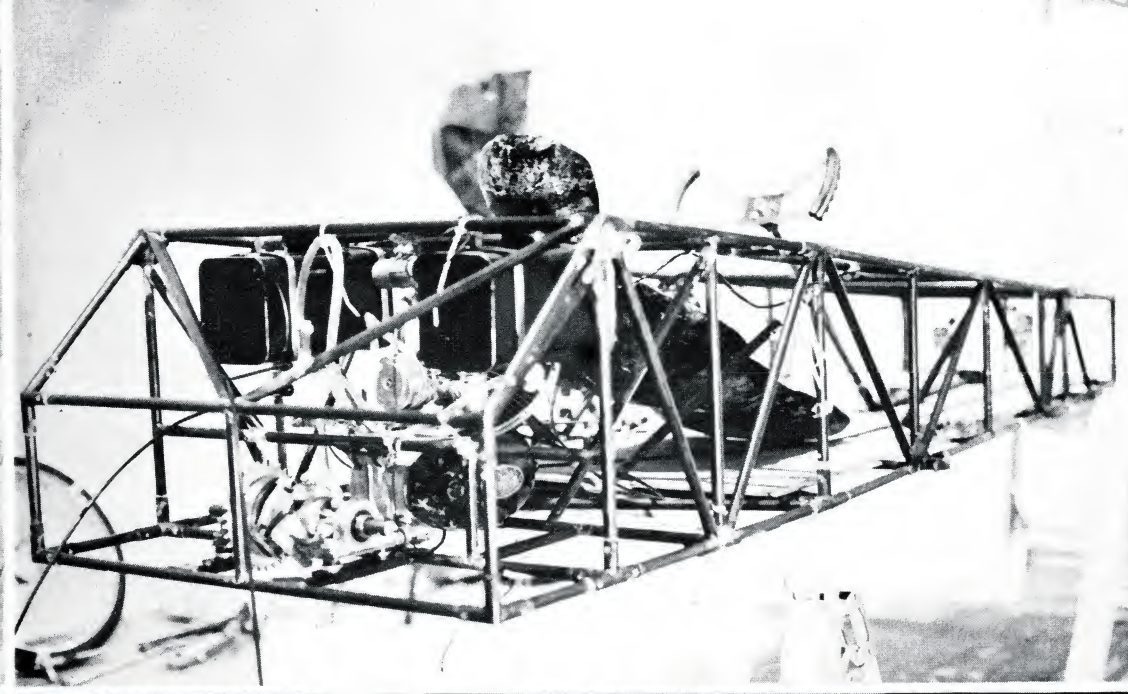
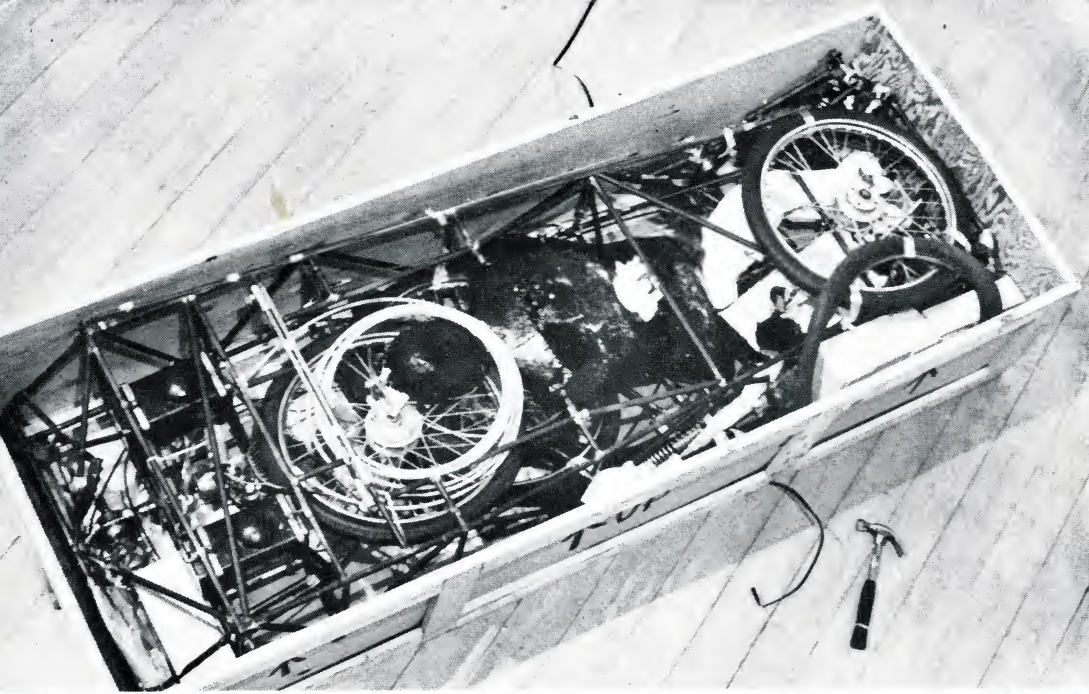
CHRISTINE BURGIN GALLERY

270 LAFAYETTE STREET

NEW YORK NY 10012 212/219 8379



ART & TECHNOLOGY



chris burden (born 4 11 1946 boston, lives in los angeles). "art & technology" in "de appel", amsterdam 18 10 1975. in californië burden worked on a car of his own design for 3 month. the finished car was dismantled and pieces were transported by airfreight to amsterdam. he rebuilt it again in "de appel" during 4 days and he intended to drive to paris. no licence could be obtained, so the car was just locally driven in amsterdam and paris. length of the car 2.43 m, wheelbase 1.83 m. height 0.61 m, weight 82 kg. material: tubular space frame, mylar coated rip-stop nylon, motor: minarelli 50cc. photos by laurens schutter. a video tape made by "max âge".



BURDEN,
CHRIS

TRAINS



Photo: Charles Hill

Doorway to Heaven, Venice, California, November 15, 1973

CHRIS BURDEN

CHRIS BURDEN

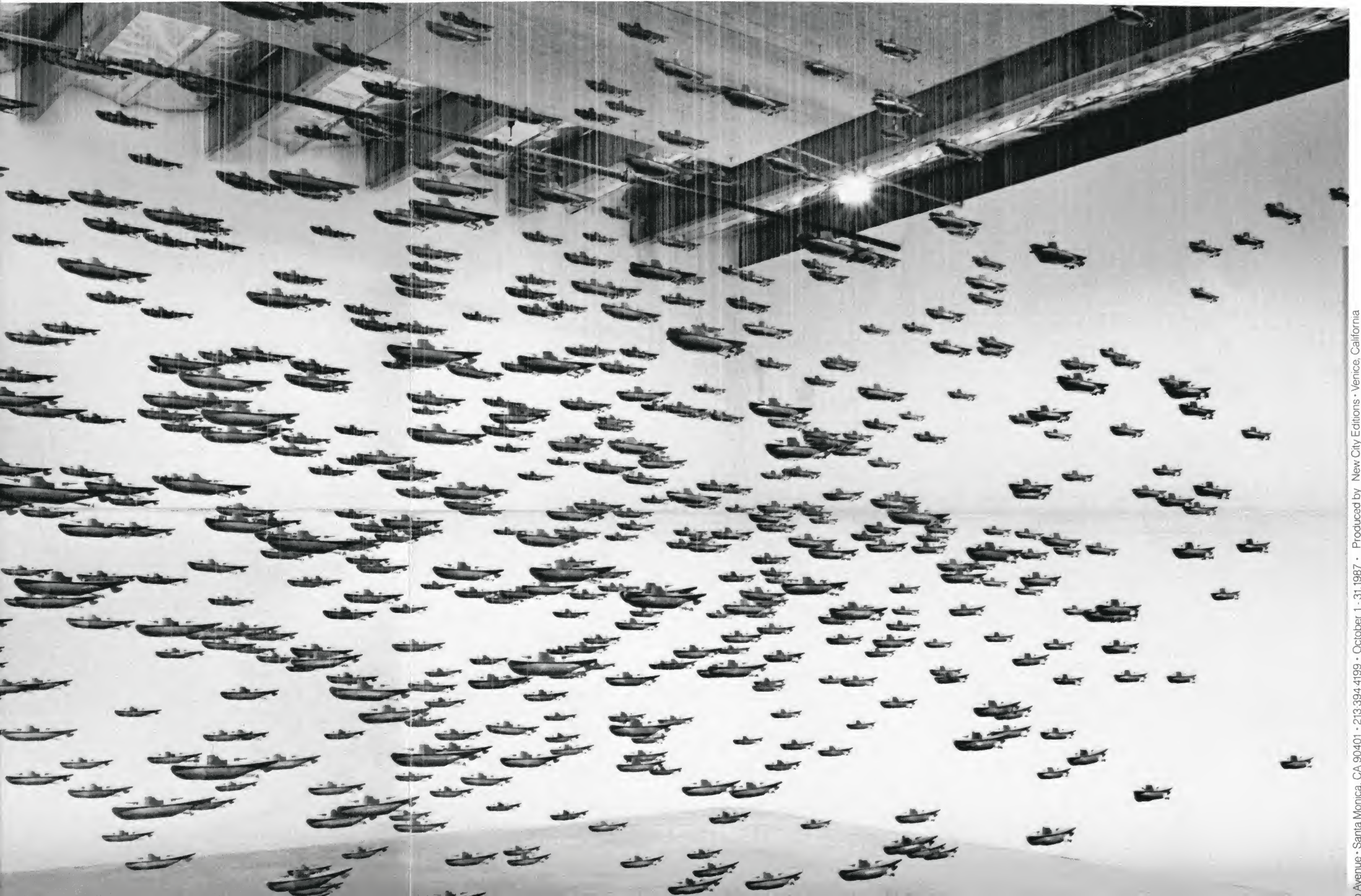
LECTURE: DECEMBER 6TH, 8 PM
SANTA BARBARA MUSEUM OF ART AUDITORIUM
NON-MEMBERS \$2. SBCAF MEMBERS FREE

PERFORMANCE: DECEMBER 8TH
SANTA BARBARA NATIONAL GUARD ARMORY
SBCAF MEMBERS \$1. NON-MEMBERS \$3.

This event is partially funded by a grant from the National Endowment for the Arts, a federal agency in Washington, D.C.; a grant from the California Arts Council and a Santa Barbara Municipal Grant.



C H R I S B U R D E N



C H R I S
BURDEN

M A R I O
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B R U C E
NAUMAN

24 March - 21 April 1990

FRED HOFFMAN GALLERY

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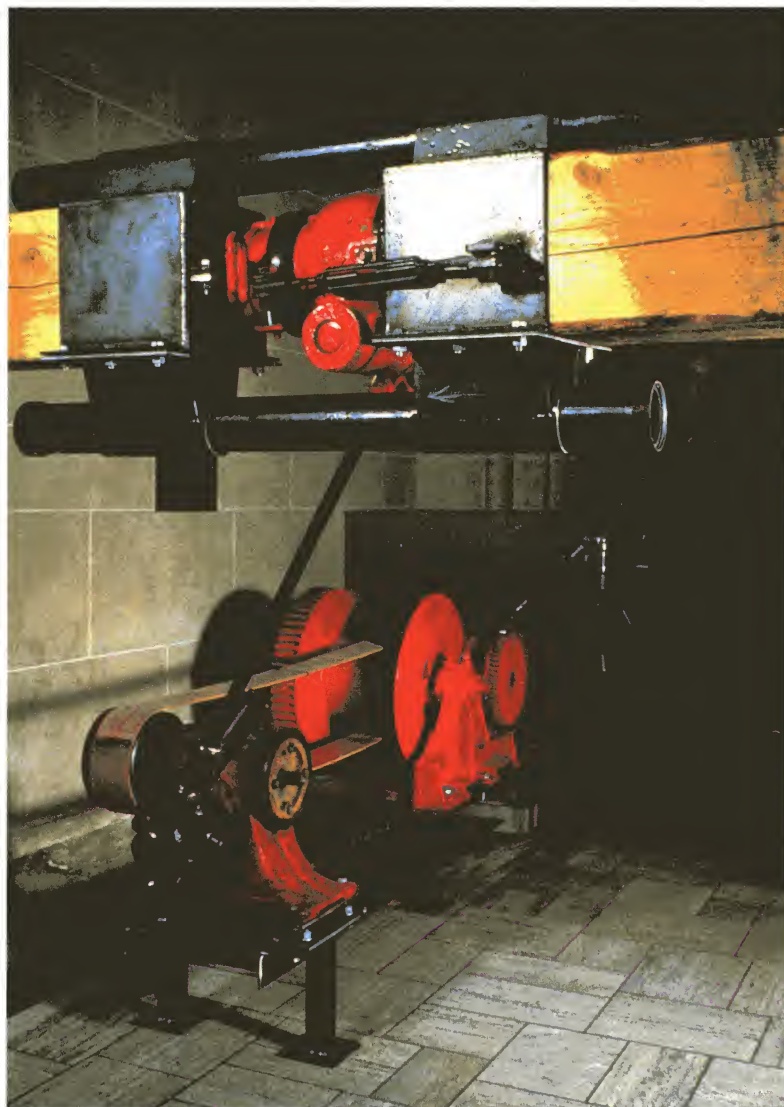
Chris Burden

1 May - 5 June

Relics

**Ronald Feldman
33 East 74
New York**







THE ARTS CLUB OF CHICAGO

THE ARTS CLUB OF CHICAGO

announces

CHRIS BURDEN EXHIBITION

9 May - 21 July 2001

CHICAGO, January 2001 - The Arts Club of Chicago is pleased to announce the opening of a Chris Burden exhibition on Wednesday, May 9. The exhibition will feature two major "decade" pieces, *All the Submarines of the United States of America*, 1987, and *Hell Gate*, 1998-99, in addition to supporting drawings. The artist will also give a lecture the night of the opening. The press is invited to the opening tea on Tuesday, May 8, from 4:00 - 5:30 p.m. Burden's lecture will take place at 5:30 p.m. in the Salon on the second floor of The Arts Club.

During the early 1970s, the period when Chris Burden produced his first mature works, many artists believed that the truly important, viable art of the future would not be objects that could be bought and sold, but would instead be ephemeral and address political, social, environmental, and technological issues. Earth, performance, body, video, computer, narrative, and conceptual art became the new mediums. Burden, with his shockingly simple, unforgettable, "here and now" performances shook the conventional art world and took this new art form to its extreme. For example, in *Five Day Locker Piece*, 1971, Burden confined himself for five consecutive days in a locker two feet high, two feet wide, and three feet deep. Later, in 1974, in a performance entitled *Trans-fixed*, he was "crucified" on a Volkswagen Beetle. In these works, Burden put himself in excruciatingly intimate and tense relationships with the machines (a theme he will often return to in his later work). In the former piece, the machine he constructed had a benign function: a simple apparatus helped Burden stay alive during his incarceration (the lockers above and below his were fitted with five gallons of bottled water and an empty five-gallon bottle, respectively). In the latter work, Burden's crucifixion suggests the death toll the automobile has exacted as the price of its use.

In the last 20 years, Burden has shifted his artmaking activities away from his body, exploring instead the metaphorical potential of the machine and the impact of science and technology on humanity. As MAK-Austrian Museum of Applied Arts director Peter Noever has written: "Chris Burden... keeps trying to challenge the laws of nature, to defy the dogmas of physics and to lead art out of its isolation."

In Burden's first one-person exhibition in Chicago, *All the Submarines of the United States of America*, 1987, a room-size installation of 625 miniature hanging cardboard submarines, and *Hell Gate*, 1998-99, a 28-foot long, 7-foot high bridge made out of Meccano and Erector set parts, will be on

view. In addition, several of Burden's preliminary drawings for these large-scale works will be exhibited. Viewers may remember seeing Burden's early work performed live or shown in group exhibitions at the Museum of Contemporary Art, Chicago, The Renaissance Society, Donald Young Gallery, Feature Gallery, and the School of the Art Institute of Chicago (*Vexet Water* (performance) 1974; *Doomed* (performance), 1975; *Body Works*, 1975; *A View of a Decade*, 1977; *California Performance Now and Then*, 1981; *Information as Ornament*, 1988), but The Arts Club of Chicago's exhibition will be the first solo exhibition for the artist in the city.

All the Submarines of the United States of America is an installation Burden conceived and produced with New City Editions, in Venice, California. The piece consists of 625 miniature cardboard submarines hung from the ceiling, each representing an actual submarine commissioned by the U.S. Navy since the launching of the SS1 in 1897. If any single technique can be said to embody Burden's ambiguity about the machine, it is his hanging or suspending of machines. The submarines look like a school of fish out of water, suspended in the sky, helpless. As critic and art historian Donald Kuspit explains: "All the world's a child's game, Burden suggests, and to make art is to play the game with a vengeance. Piece after piece shows Burden playing games with primitive toys, sometimes with airplanes... sometimes with submarines... sometimes with whole cities. Burden's toys give modernist primitivism, which has been associated with the toy and the child's outlook from its beginning, a new socially cutting edge."

Hell Gate is a model of New York's famous Hell Gate Bridge that spans the East River. Designed by Gustav Lindenthal, the bridge was constructed in the early 1900s and is still in use today. The model, which will take up most of the Club's long west gallery, is approximately 1/40th the size of the actual bridge, which has a 1017-foot span. Burden chose to create a model of this particular bridge because it is the archetype of twentieth-century steel engineering and construction and, as such, is a symbol of the optimism that embraced technology at the beginning of this century. To Burden, bridges represent a technological means of crossing a void as well as a leap of faith. "In some fundamental way," Burden writes, "stepping onto a bridge requires a greater trust or belief in technology than stepping into a ground-based vehicle. [My models] interact with the human body by letting the viewer walk under, over and on top of [them]. As such, they obliquely refer to some of my very early performance works."

Chris Burden was born in 1946 in Boston, Massachusetts, and has lived in Los Angeles since 1965. The son of an engineer and partially trained as an architect, he has always been fascinated by technology. He received his M.F.A. from the University of California, Irvine, in 1971, and since 1978 has been a professor and Head of New Genre at the University of California, Los Angeles. He has had major retrospectives at the Newport Harbor Art Museum, Newport Beach, CA (1988), and

THE ARTS CLUB OF CHICAGO

MAK-Austrian Museum of Applied Arts, Vienna (1996). In 1999 Burden exhibited at the 48th Venice Biennale and the Tate Gallery in London.

An exhibition catalogue will be published. Charles Wylie, The Lupe Murchison Curator of Contemporary Art at the Dallas Museum of Art, will contribute an essay.

The Arts Club of Chicago is located at 201 E. Ontario Street, on the southeast corner of Saint Clair and Ontario Streets. Gallery hours are Monday through Friday, 11:00 a.m. to 6:00 p.m., and Saturday 12:00 noon to 4:00 p.m. The exhibition is free and open to the public. Please contact Annette Ferrara or Kathy Cottong at 312.787.3997 for further information.



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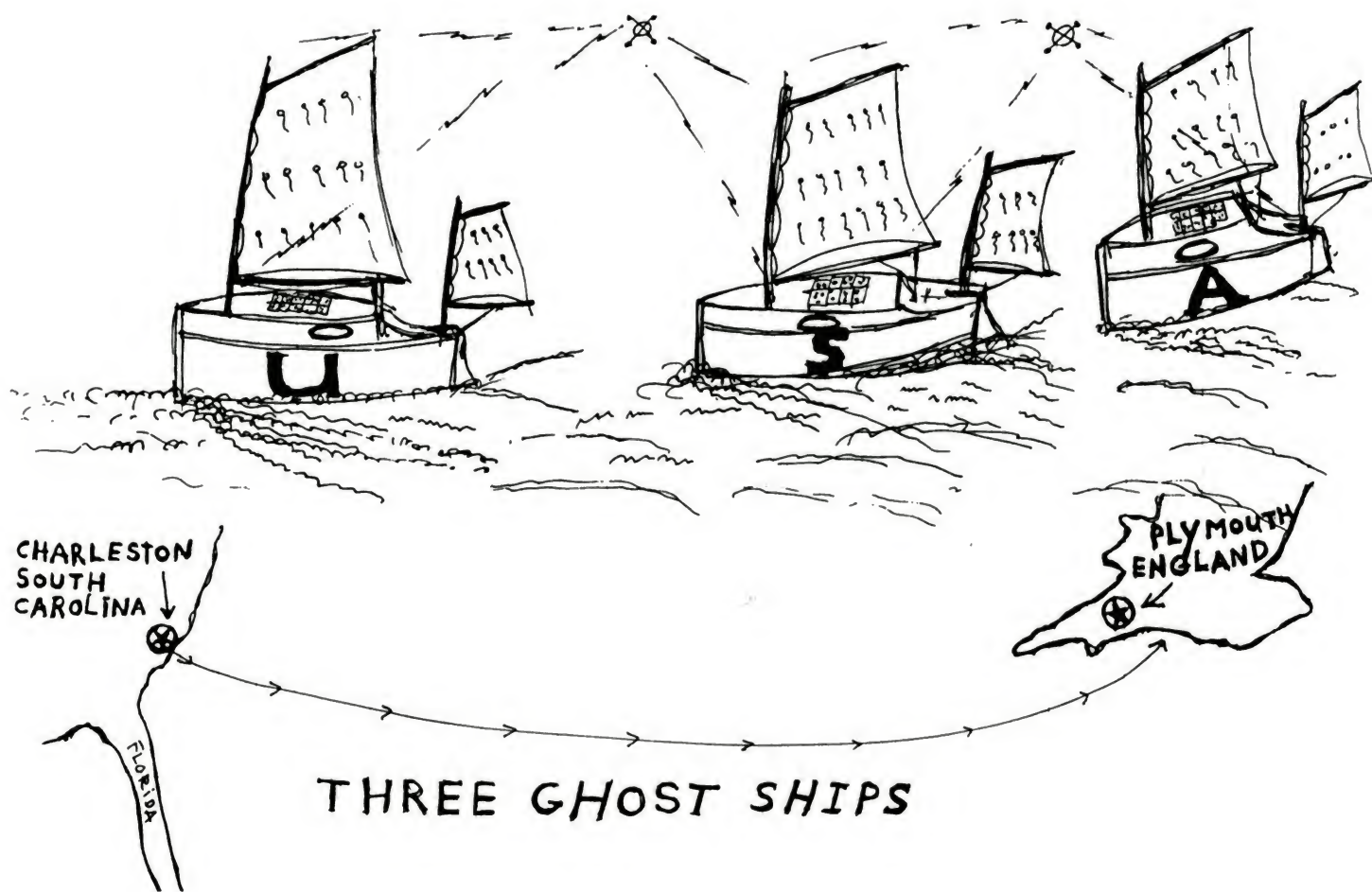
chris burden

THREE GHOST SHIPSGibbes Museum of Art
135 Meeting Street

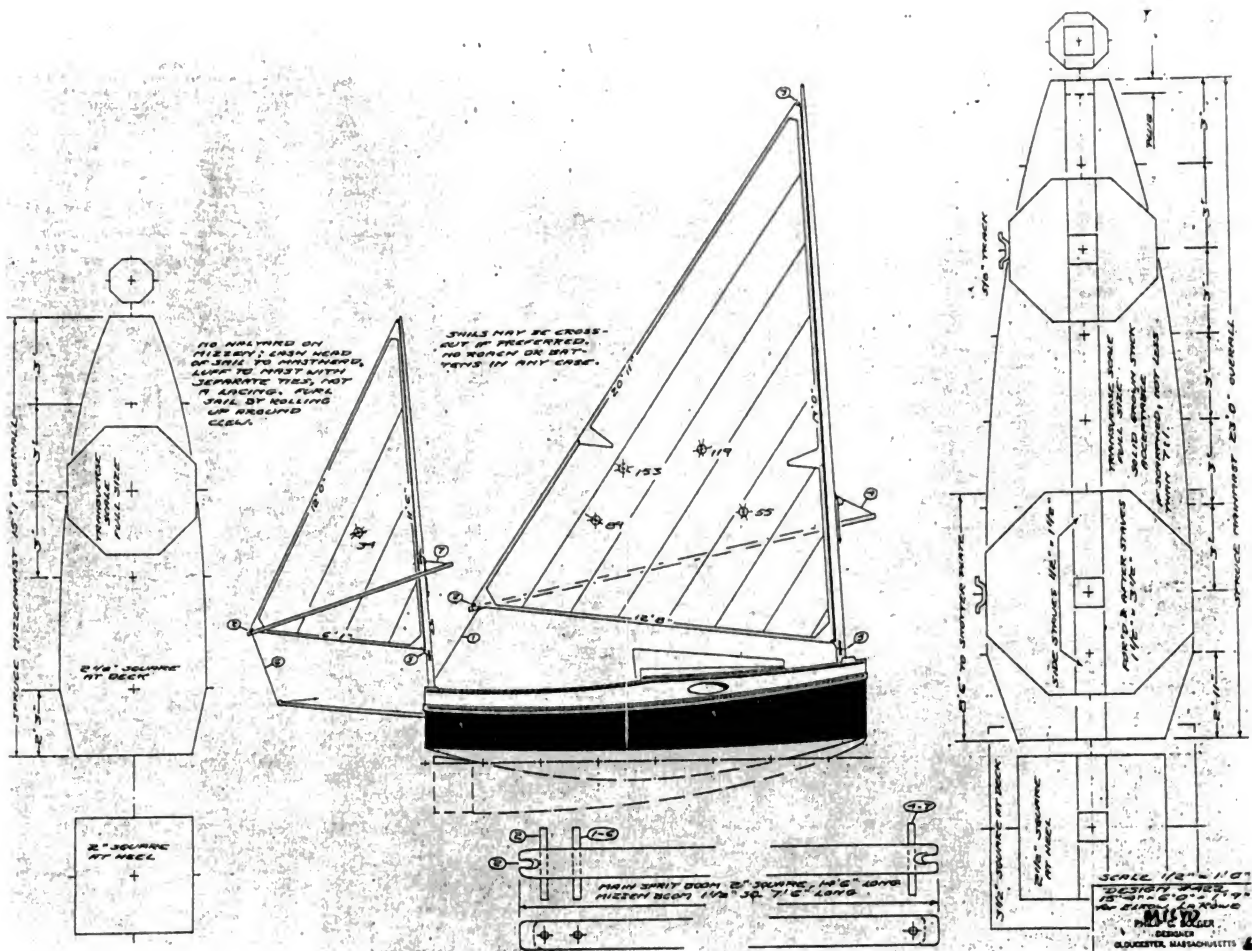
IN THE PAST AND THE PRESENT, IN TIMES OF WAR AND PEACE, Charleston has been linked to the sea. Chris Burden's project makes reference to the city's role as a major shipping port (the third largest since colonial times), its key position as a naval military installation (with the greatest number of nuclear submarines anywhere in the world), and Charlestonians' fondness for boating. For Burden, who lives in Los Angeles, this subject constituted an opportune theme, affording the chance to pursue imagery and issues that have long been of interest to him. A notorious figure in the emergence of performance and conceptual art in the early 1970s, by 1978 Burden had turned to the creation of objects and installations. Among these are a number of sculptural works in the form of boats, submarines, and planes. Burden sees ships as alluding to either warships or spaceships, and respectively, as metaphors for the destructiveness of the past or hope for the future.

Between 1981 and 1984, Burden created seven toylike ships ranging in length from three to six feet and constructed from discarded, intrinsically insignificant materials. Burden has used toys as symbols of

WORK-IN-PROGRESS AT MOUNT PLEASANT



CHRIS BURDEN
DRAWING FOR THREE GHOST SHIPS, 1990



power and destruction because they are, ironically, neither neutral nor benign, but serve to mold children's behavior and ideas about the world. They are the models for grown-up war games. Burden's group of boats included *Warship* of 1981, and *Nina*, *Pinta*, and *Santa Maria* of 1982, intricately assembled of found objects and materials from the artist's collection of toys, motor parts, and junked circuitry; and in 1983, *Ship-O-Corks*, made of 2,700 wine and champagne corks with batteries to power its eight paddle wheels and with a nineteenth-century child's shotgun for defense.

Large Glass Ship and *Small Glass Ship*, both dating from 1983, are constructed of stacked shards of broken glass atop a larger, broken glass sheet and surrounded by *Lucky Subs*, handmade cardboard submarines designed according to a hobbyist's diagram. In these composite works the glass element can be read as a ship, a topographical mass, or as part of a narrative battle. *Three Exploding Subs* of 1983 also made use of this same cardboard model, here with parts of the assembly displayed and labeled. In addition, like *Ship-O-Corks*, it incorporated functional

equipment on board: powered by small electric motors, these submarines include a trigger in their noses that causes them to explode on impact. Their design demonstrated how low-technology devices can be used to disable a more sophisticated technological weapon. In 1987 Burden created a monumental work on the theme of boats—*All the Subs of the United States of America*—which represents the 625 submarines launched by the U.S. Navy since the first in 1897, including nuclear submarines. The effect of the installation is a beautiful rain shower of lovely and alluring toy boats, though their source is a reference of deadly capability.

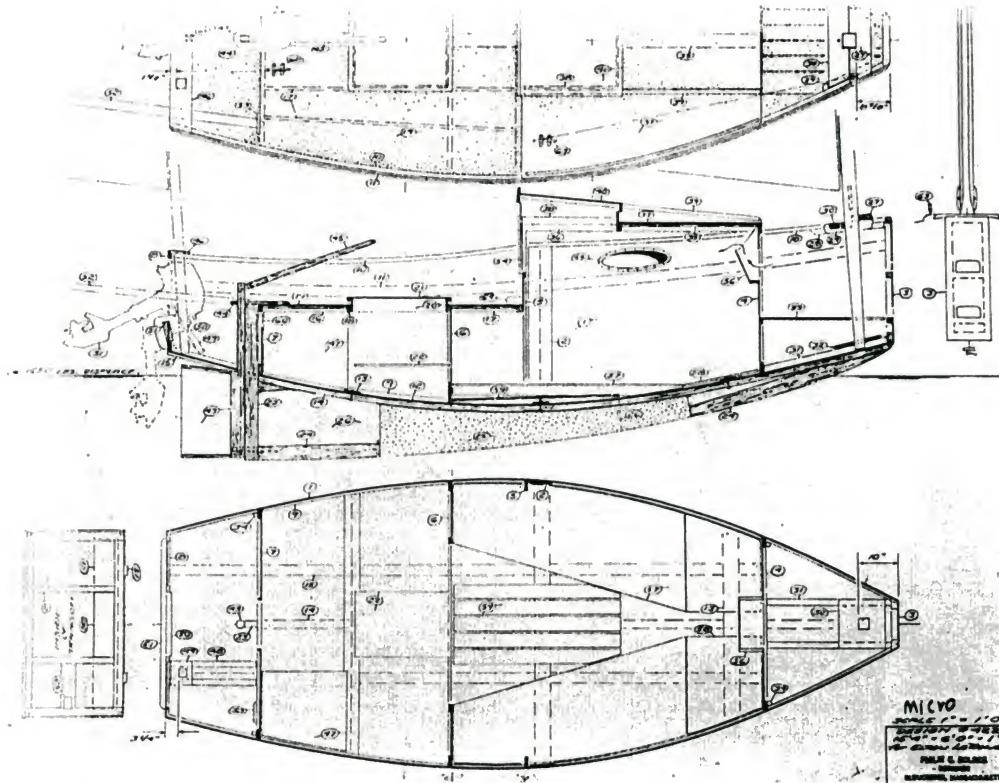
For the first time with the Charleston project, Burden realized a full-scale boat work. Made in the manner of inexpensive, backyard-built recreation craft, these "Micros" are actually made to specifications in the mail-order plans of Phil Bolger, called "Common Sense Designs." Respected among hobbyist boatbuilders for their economical and efficient design, reliability and seaworthiness, Bolger's boats are, in fact, quite individual and quirky in look and include such other models as the "Shoobox,"



"Brick," and "Breakdown Schooner." As with his use of found materials, Burden adapted for the purposes of art, the design of the boats from their real-life situations as well as their more sophisticated aspect of off-the-shelf navigational electronic components which were installed on the lead boat, "U." (With additional funds the artist intends to continue the project and outfit the other two boats.) The electrical system, solar-charging equipment, and global-positioning satellite system were complete on the "U," enabling it to be set at a programmed latitude and longitude and sail unmanned to a destination; its sail-handling equipment was for demonstration purposes only and would require modifications to withstand the rigors of the open sea. During the time it was on display at the museum, this boat went through maneuvers: its tiller and boom moved back and forth, its self-reefing sail opened and closed.

The presence of the three boats within the Gibbes Museum of Art gave a sense of irony to the project, of "boats in a bottle," stationary vessels in a too-small and unlikely dry dock. Curiously, for Charlestonians, their position was not so odd as one

might think, since boats had been transplanted to many impossible locations by Hurricane Hugo. But Burden's three boats most importantly served symbolically to comment on social and political conditions by exchanging their identity as pleasure craft for that of sailing vessels of commerce and colonization or ships of war. They are a modern-day *Nina*, *Pinta*, and *Santa Maria*, and conjure up images of Columbus's voyages and those of others in the American colonial period, during which time the port of Charleston held a significant position. Conceived to be launched from Charleston with a course set for Plymouth, England, they described a route of colonialization and trade in reverse. Plymouth, like Charleston, is an important naval city and port of entry. It was the departure point for the *Mayflower*, the colonial vessel associated with the settlement of New England. Plymouth and Charleston both played significant roles in the development of their respective nations, and are linked by the *Mayflower* whose passengers have been regarded ever since their landing as the "first Americans." In terms of their cargo, Burden's boats would carry back to England a small



amount of tea (Charleston has the only tea plantation in the U.S.), while themselves being evidence of American technological ingenuity. The voyage would, in the words of the artist, “be a salute to the rich heritage between the U.S. and Britain.”

In addition, the equipment that transforms the *Three Ghost Ships* into robotic boats makes them into a kind of Trojan horse. Like Burden’s submarine predecessors, their high-tech gear disguised in low-tech hulls realized through common, do-it-yourself plans belies their potential threat to other vessels. The ships have the capability of becoming floating missiles and remind the viewer of how easily today weapons can be delivered to other shores without the actual invasion of soldiers.

Just prior to this commission, for the fall 1990 exhibition “New Works for Different Places” in Newcastle, Burden proposed the installation of *The Sailing Destroyer*. While logistical reasons prevented this work from taking place, it would have brought about the radical modification of an actual, obsolete warship, the H.M.S. *Cavalier*, into a sailing vessel. In this way, Burden sought to accomplish a “greening”

of the ship, since it would no longer use fossil fuels. But in relying on the wind, it, like the *Ghost Ships*, would become a deceptive attack vessel traveling silently, undetected by enemy ships and becoming, as Burden states, “the beginning of a new generation of ‘stealth’ warships.” In the *Three Ghost Ships*’ identification with war, Charleston and Plymouth were again significant sites: Plymouth was the point of departure for the British Navy headed for war in the Falkland Islands, and Charleston is a stronghold for military vessels and a departure point for naval involvement in other regions engaged in conflict.

The sailing of the unmanned *Three Ghost Ships* on a transatlantic voyage at a future date will require not only advanced technology, but also faith—the belief that they can arrive somewhere else without anyone’s being able actually to experience their journey firsthand. Like the path of the “Voyager,” their course will be known only through tracking devices and, like spaceships, they will continue the romantic notion of the explorer into the present day, generating a sense of anticipation and amazement.

BLUEPRINT FOR MICRO BY PHILIP C. BOLGER

BOATS CONSTRUCTED BY MARK BAYNE,
SAWDUST BOATWORKS, MOUNT PLEASANT;
AND EQUIPMENT INSTALLED BY SETH TANE, CHARLESTON



NANCY RUBINS
FOR IMMEDIATE RELEASE (10/15/87)

CHRIS BURDEN

L A C E

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Los Angeles, CA 90021

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CONTACT: Mitch Browning, Acting Exhibitions Coordinator
(213) 624-5650

Main Gallery Exhibition: Nancy Rubins & Chris Burden
"Monument to Megalopolises Past and Future"
November 13 - December 27, 1987
Opening Reception, November 13, 7 - 10 pm
Gallery Hours: Tues.-Sat. 11 - 5 pm; Sundays noon - 5 pm

LACE is pleased to announce the opening of a large scale, commissioned installation by Nancy Rubins and Chris Burden which will utilize the 3,000 square foot Main Gallery. "Monument to Megalopolises Past and Future" is a massive assemblage of water-powered electrical generating systems, airplane parts, concrete and steel which will, in the artists words, form a living monument to megalopolises past and future.

Both artists have a long history of working in a variety of media, with Rubins best known for her site specific sculpture and Burden for his performance-oriented installations. This involving work will open with a reception on Friday, November 13 from 7 to 10 pm and run through Sunday, December 27, 1987.

The artists' aim is to incorporate art and technology: Rubins creates massive sculptures of lifeless consumer appliances, airplane parts, and mobile homes to "point to a time when the pace of technology speeds up and the quantity of output increases, the time for

(more)

entropy is shorted and finally the distinction between organic matter and technological refuse is blurred." Burden's purpose is to "re-examine specific truths" related to technological facts-of-life that are now taken for granted.

The interdisciplinary nature of this art work brings together the aesthetic concerns of Rubins, who uses time-specific technical refuse constructed into an organic landscape, and those of Burden, who is interested in demystifying technology by breaking it down to basic elements. Burden and Rubins' collaboration will result in a large-scale kinetic sculpture. This exhibition was made possible in part by the National Endowment for the Arts, Inter-Arts Program.

Nancy Rubins, a nationally established artist originally from New York, has been an National Endowment for the Arts grant recipient three times. Her monumental and sometimes controversial outdoor site specific work has been exhibited in San Francisco, Chicago and Los Angeles. In the 1982 Washington Project for the Arts sponsored show, she created 45 foot tall and 20 foot wide vortex made up of electrical appliances sited across the street from the Watergate complex entitled "Worlds Apart." She now lives and works in Los Angeles, teaching at USC and UCLA.

Chris Burden is an internationally known ground breaking performance and installation artist. His work has been documented on film and video during his performances of extreme personal sacrifice, as in his 1974 piece "Transfixed," in which he was crucified to a Volkswagen. His work has been exhibited in many international shows such as the Whitney Biennial in New York and Documenta in Kassel, West Germany. He is a resident of Los Angeles and currently teaches at UCLA.

CHRIS BURDEN

Crown Point Press



1555 San Pablo Avenue, Oakland, California, 94612. (415) 835-5464

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(Advance Notice of a New Release from Crown Point Press)

Artist: Chris Burden

Title and Description: "The Atomic Alphabet", 1980

This is an enormous etching, both in size and impact. "A for Atomic; B for Bomb; C for Combat; D for Dumb", it begins. It resembles a school-room "visual aid" until study reveals its subtlety. The alphabet progresses with inexorable logic to "Z for Zero" in a column at the left side of the print, and in a center column the lesson is translated into Japanese calligraphy, printed in red (Japan is, after all, the only country which has experienced the atomic bomb). In a column on the right side of the print are illustrations of the concepts, done in "Dick and Jane" school-book style and hand-colored after printing. The Japanese translation and calligraphy are by Hidekatsu Takada, who also printed the work (assisted by Peter Pettengill). The illustrations and handcoloring were done by professional illustrator Tony Morse, under the direction of the artist. The sheet size is 57½" x 39¼".

Chris Burden's work has always been social commentary, and often he has told us things we would rather not hear. Yet time has proven him right; many "young punks" of today are dealing in a mannered way with issues raised by Chris Burden eight years ago. Meanwhile, Burden has gained a maturity clearly evidenced by "The Atomic Alphabet," with its visual and psychological strength, its humor and surprise. This is a major work by one of the most significant artists to develop in the 1970s.

Edition size and availability: Edition, 25. The prints will be available March 1, 1981 and will be on display by mid-February in both our New York office (212-226-5476) and in Oakland. A color advertisement is in the February issue of Artforum. Slide on request.

List price at issue: \$1200.

Kathleen Brown, Director; Thomas Way, Representative

BURDEN, CHRIS



The Lowe Art Museum announces the opening of
Chris Burden; The Artist and His Models
John Kane; An American Naif
Wednesday, August 28, 8-10 p.m.
through September 29

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Chris Burden

Small Skyscraper
(Quasi-Legal Skyscraper)

paid for by Chris Burden-artist

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MAY 10 – JUNE 10, 2000

OPENING RECEPTION: WEDNESDAY, MAY 10TH, 6-8 PM

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ARTIST FILE